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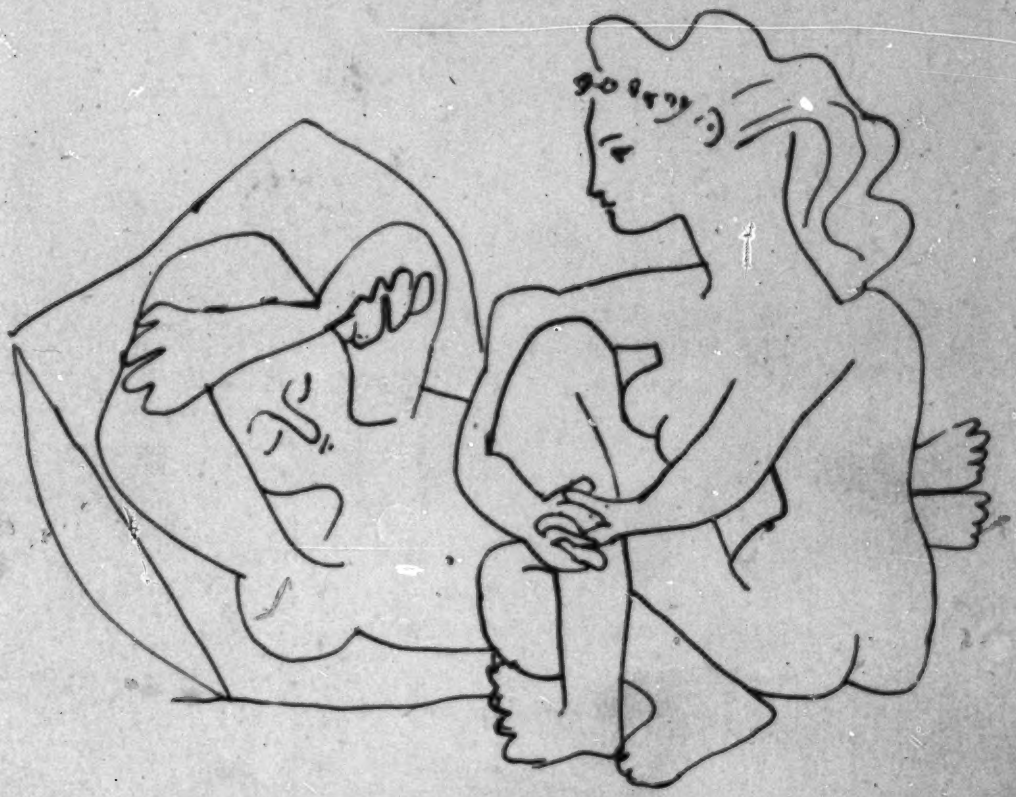
PICASSO



Recent Lithographs

May 29 — June 23, 1951

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57 STREET, NEW YORK

Cover: Cat. No. 13

The lithographs are issued in an edition of fifty proofs
and signed by the artist

THE BUCHHOLZ GALLERY WILL BE CLOSED

JULY AND AUGUST

5. VI. 1951.

PORTLAND ART MUSEUM LIBRARY

16

PICASSO LITHOGRAPHS

BY JAMES SABARTÈS

Studying Picasso's lithographic production, mainly from the angle of artistic realization and the sentiment it awakens, I feel that it is the poetical sentiment that predominates, as it does in his drawings, sculptures and paintings. I mean by this, expression discovered in an unhoped for way, the observation suited to the theme, the word that grips us by its precision, by the exaltation of the idea revealed by an unexpected image.

When Picasso asserts that if his work were to be outlined for him, his first reaction would be to refuse to conform, we can believe it, not literally perhaps since he has the habit of expressing himself in metaphor. It would be too easy for him to get around it if all one had to do was to submit one-

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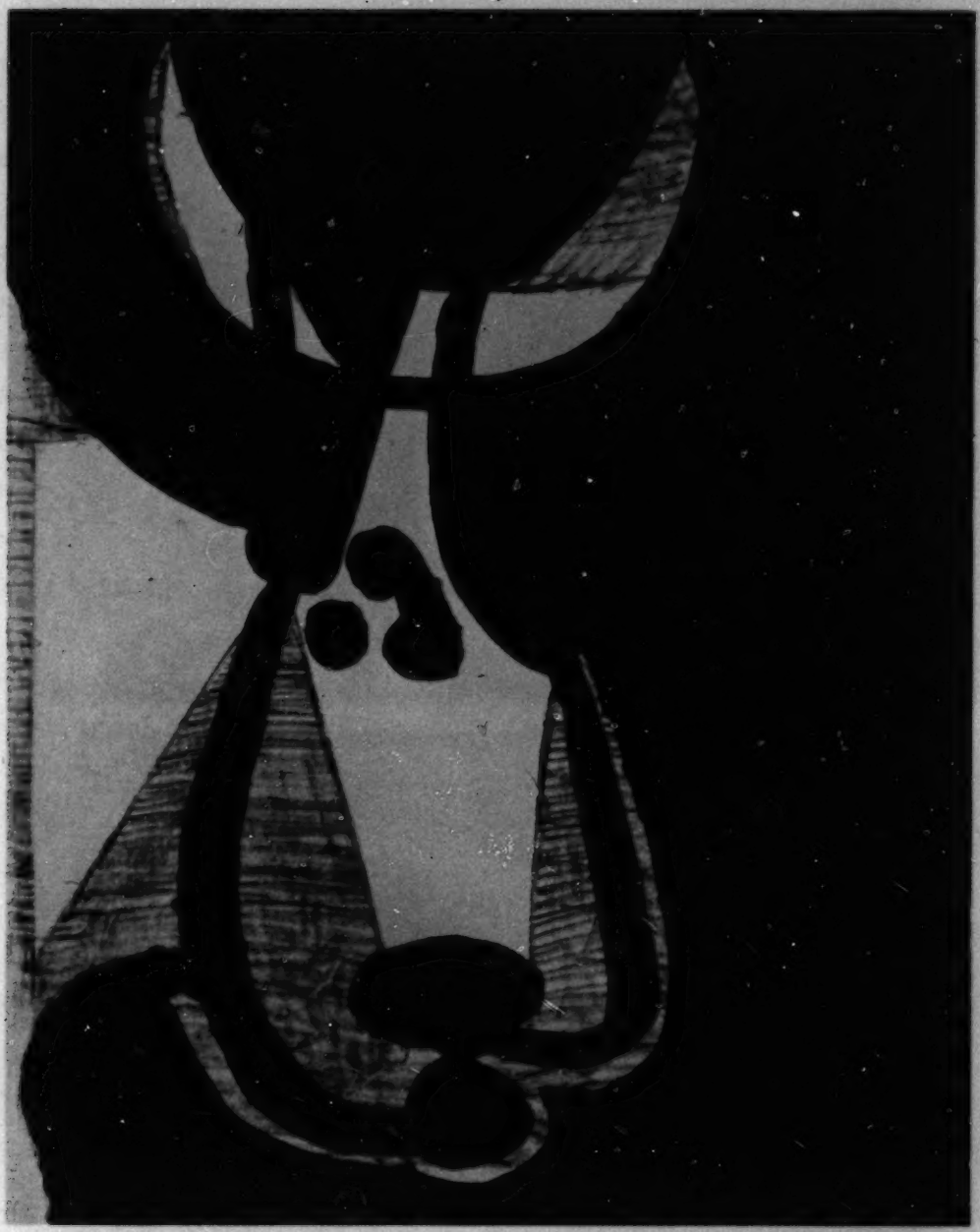
self to a pattern and not reckoning with oneself. Escape from laws in the artistic domain, particularly in Picasso's case, signifies a desire to advance regardless of what risks that rise up around those who scan the horizon from every intellectual point of view at every moment.

It was while I was looking at the lithographs of this last Picasso period that I felt the urge to find out the relation between idea and form to see if the dominant is to develop the idea in one way or another or if it is the idea that leads him to try out a system knowing the while that the same theme has been treated in various ways. Why? Perhaps because he has not exhausted all his possibilities in one sitting. The same remark applies to other aspects of his art. It is normal that it should be so in his paintings, drawings, sculptures, ceramics and writings. When seeking for truth all roads must be tried. Picasso's ideal is doubtlessly the ideal of the perfect craftsman: The passion for one's work which leads to perfection, to the discovery of new possibilities in the utilization of one's medium, to softening the animality of matter, to conquering difficulties and to be everlastingly capable of creating other difficulties.

I truly believe that to him the subject, that is to say the visible form done by him and within his vision, is only the starting point which he uses in his pursuit of the elemental truth that exists in each thing. In reality it matters little to know if his act is determined by the curiosity that a form awakens in him or if he lays hands on it to realise it in a different manner. For us the important thing is the result, what excites our enthusiasm and what we believe we



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discover in each of his works. For as Leonce Rosenberg remarked, "He is not the artist of a moment, but a perpetual artist renewing himself unceasingly in all ways; in content or in form, in appearance or in content, and generally in both ways."

When we examine Picasso's lithographic production, we discover something amazing. His method of expression causes us to lose sight of his medium. Still more by carrying lithography beyond the point that it had reached when he began to work on it; he has transformed it in such a way, that by the qualities he has brought to it, it has become impossible to consider lithography in the same light as before. This is so true that (I was witness to the astonishment that skilled craftsmen manifested) asking Picasso how he had obtained such results, "with no matter what—with this rag and a little saliva," answered Picasso quite simply.

It could be translated in this way: With what is essential in your dealings with society, a handkerchief to wipe your lips and sufficient saliva to allow you to speak.

From Fernand Mourlot
Picasso lithographer
2 volumes, Monte-Carlo 1948-1950

English Translation by Dollie Pierre Chareau

CATALOGUE

1 Still Life with Fruit Bowl (M.*6)
November 6, 1945. 9¾ x 14"

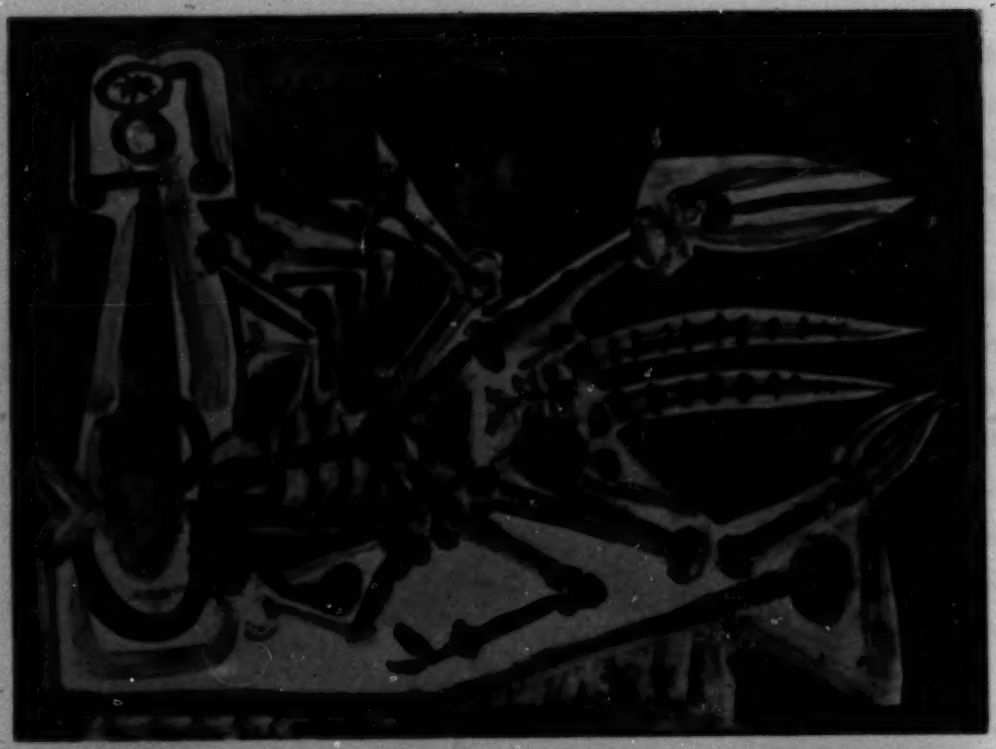
2 Page of Sketches (M.18)
December 4, 1945. 10¾ x 15¾"

3 Françoise (M.40)
June 14, 1946. 23¾ x 19½"

4 Françoise with Hair Ribbon (M.41)
June 14, 1946. 24¾ x 18½"

5 Françoise (M.42)
June 14, 1946. 24¾ x 18½"

*Fernand Mourlot. Picasso lithographer. 2 volumes



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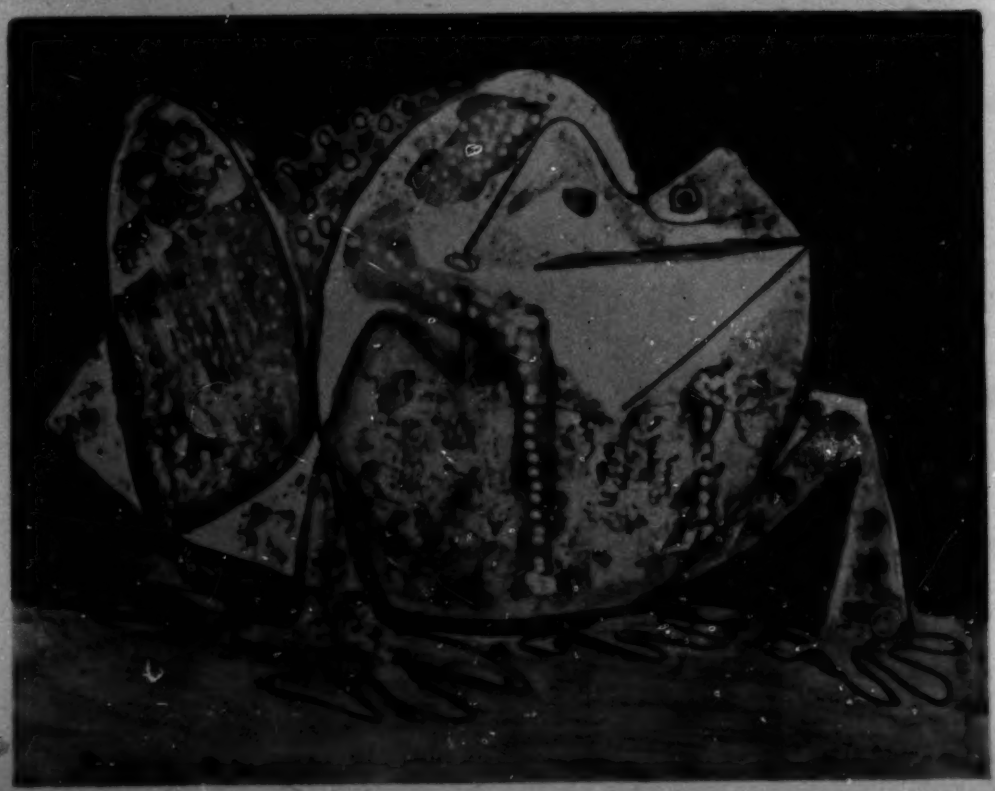

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6 Françoise (M.43)
June 14, 1946. 24¾ x 18½"

7 Françoise (M.44)
June 14, 1946. 24¾ x 19½"

8 Françoise (M.45)
June 14, 1946. 24¾ x 19"

9 Françoise (M.46)
June 14, 1946. 24¾ x 18"

10 Françoise with Waved Hair (M.47)
June 14, 1946. 24¾ x 19"

11 Françoise in the Sun (M.48)
June 15, 1946. 21 x 17¾"

12 Bust of a Girl (M.67)
February 4, 1947. 21¾ x 15¾"

13 Girls in Repose (M.102)
May 11, 1947. 19 x 24½"

14 Blouse with Triangles (M.105)
May 18, 1947. 21½ x 17"

15 David and Bathsheba (M.109 bis)
October 1948 and May 1949.
30 x 22"

16 Dancing Centaurs (M.121)
October 1948. 19¾ x 25½"

17 Head of a Bull (M.123)
November 1948. 25½ x 19¾"

18 Head of a Bull (M.124)
November 1948. 25½ x 19¾"

19 The Studio (M.125)
November 10, 1948. 24 x 19"

20 Black Figure (M.126)
November 20, 1948. 25½ x 19¾"

21 Woman in Armchair (M.134)
January 16, 1949. 27¼ x 21½"

22 Woman in Armchair (M.134 final)
January 16, 1949. 27½ x 20¼"

23 Woman in Armchair (M.137-V)
January 3, 1949. 27¼ x 21½"

24 The Dove (M.141)
January 9, 1949. 21½ x 27½"

25 Lobster (M.143)
January 9, 1949. 21½ x 27½"

26 Frog (M.144)
January 13, 1949. 19½ x 25¼"

27 Artist and Child (M.156)
February 20, 1949. 25 x 18½"

28 White Figure on Black (M.161)
March 4, 1949. 23¼ x 17¼"

29 Bust with Starry Background (M.163)
March 7, 1949. 25½ x 19¾"

30 Buste Modern' Style (M.164)
March 8, 1949. 25½ x 19¾"

31 Figure Composition I (M.165)
March 8, 1949. 25½ x 19¾"

32 Figure Composition II (M.166)
March 8, 1949. 25½ x 19¾"

33 The Grand Bullfight (M.168)
March 11, 1949. 21¾ x 26½"

34 Banderillos (M.171)
April 25, 1949. 19 x 21½"

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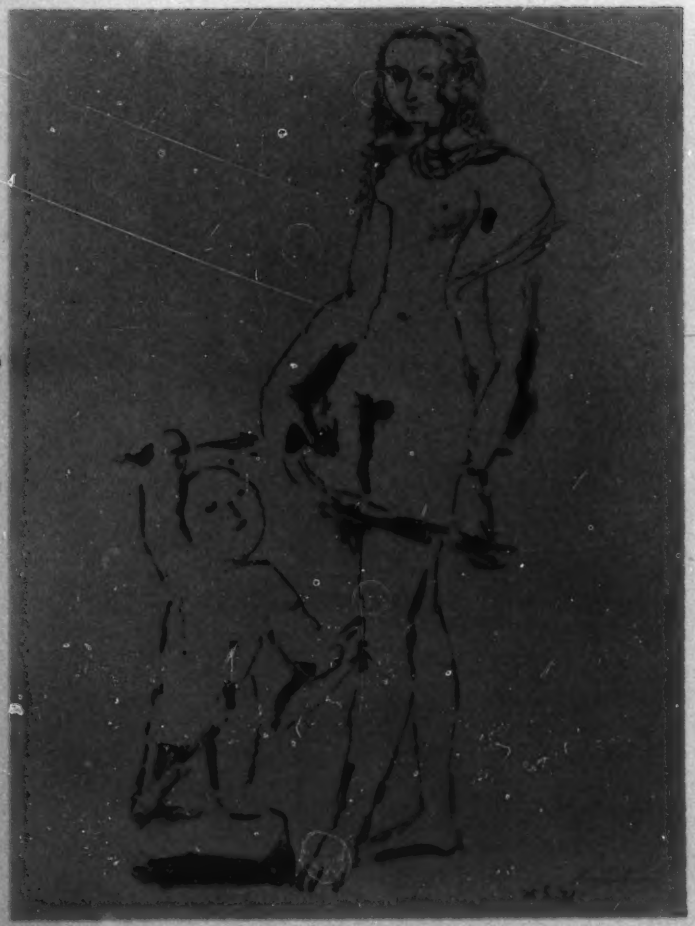

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14

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35 The Picador (M.172)
March 11, 1949. 21½ x 26"

36 The Checked Blouse (M.175)
March 26, 1949. 25½ x 19¾"

37 Girl Inspired by Cranach (M.176)
March 27, 1949. 25½ x 19¾"

38 Girl with Striped Blouse (M.179)
April 3, 1949. (Six colors).
25½ x 19¾"

39 Tropical Plants
May 15, 1949. 25 x 19"

40 Venus et l'Amour I
May 25, 1949. 29½ x 15½"

41 Venus et l'Amour II
May 30, 1949. 27 x 19½"

42 Jeunesse
June 9, 1950. 20½ x 25½"

43 Dove in Flight
July 9, 1950. 21½ x 28"

44 Françoise
1950. 24½ x 18½"

LITHOGRAPHS · ETCHINGS

WOODCUTS

By

Arp	Maillol
Beaudin	Marcks
Beckmann	Marini
Ben-Zion	Masson
Braque	Matare
Calder	Matisse
Chagall	Miro
Derain	Moore
Ensor	Munch
Feininger	Nolde
Gris	Picasso
Hayter	Pickens
Hecht	Pickhardt
Kermadec	Piper
Kirchner	Racz
Klee	Roesch
Kokoschka	Rouault
Kollwitz	Schmidt-Rottluff
Laurens	Sintenis
Leger	Sutherland
Lehmbruck	Vieillard
Lipchitz	Villon

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